

ANNUAL MARKET LIST OF SYNDICATES

The AUTHOR & JOURNALIST

MAY, 1945

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MAY 15 1945

WHAT KIND OF NOVEL TO WRITE

By Thomas H. Uzzell

IS YOUR STORY WELL- SEASONED?

By Ernie Phillips

THESE SENSITIVE WRITERS

By Ed Bodin

TIPS FOR FARM ARTICLES

By David I. Day

THE STUDENT WRITER

By Willard E. Hawkins

MOSTLY PERSONAL

By John T. Bartlett

LITERARY MARKET TIPS



er and Farmer (Louis Bromfield)—P. 3.

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MOSTLY PERSONAL

By JOHN T. BARTLETT, Co-Publisher



John T. Bartlett

Louis Bromfield's latest book, just out, "Pleasant Valley," is the story of an unusual experience in restoring a run-down farming area in Ohio. Bromfield does not class, however, as one of those men who reach wealth and then turn to farming as a hobby. He has the wealth, from books and other writing (beginning with "The Green Bay Tree" of about twenty years ago), but his interest in farming goes back to his boyhood at Mansfield, Ohio. He actually attended the Cornell University College of Agriculture for a year, and one of his earlier books, published in 1933, "The Farm," was the semi-fictional account of a piece of land owned by the author's family since frontier times, and a history of the family. Prior to World War II, Bromfield had a small farm in France from which he did much travelling.

▲ ▲ ▲

Though the viewpoint of Ed Bodin ("These Sensitive Writers") is primarily that of a literary agent, he approaches his subject, too, as the writer of much miscellaneous material. . . . Thomas H. Uzzell ("What Kind of a Novel To Write") has been a favorite A. & J. contributor for many years; he can always be counted on for original, valid analysis, thoroughly abreast of the times. He was once fiction editor of *Collier's*; his "Narrative Technique" (Harcourt Brace) has been a standard text for years. He is now located at Stillwater, Oklahoma. . . . Ernie Phillips (Azusa, Calif.) has a right to know the intricacies of cacti terminology, mentioned in his article, since he owns a commercial nursery devoted entirely, or largely, to that ornery Western plant; he is a pulp veteran.

▲ ▲ ▲

Over the years, *The Author & Journalist* Handy Market List has received many compliments. One of the most unusual came a few weeks ago from the Hadley Correspondence School for the Blind, Winnetka, Ill. To aid the school in teaching creative writing by mail, would we authorize use of our Handy Market List . . . and perhaps like to underwrite the cost of abridged publication in Braille? In the correspondence which followed, we learned many things which were new to us.

The Hadley School teaches the blind, by correspondence, free. The two subjects in which the blind

are most interested are music and creative writing. In the past, teaching of writing has been heavily handicapped for want of a market list in Braille.

It didn't take Margaret and me long to decide we would donate the cost of publishing a Braille Market List. The abridgment, and preparation of copy for the Braille printing plant in Kentucky, are being done by the Hadley School's short story instructor, Alice Methudy. Miss Methudy, by the way, is at present editorial chairman of the *Daily Northwestern*, campus newspaper of Northwestern University, where she has a scholarship.

So that usefulness of the Braille Handy Market List will be greatest, the Hadley School will place copies of it in all the lending libraries for the blind throughout the United States. Under postal laws, it can be transmitted by mail free.

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There are obviously other opportunities to provide instructional material in Braille for blind students of fiction and other kinds of writing. I am sure *The Author & Journalist* will help on other things. Perhaps there are A. & J. readers who would like to make contributions for this fine work—especially remembering the blind veterans of this war, among whom are sure to be many who would like to study writing.

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Last year we began to print *The Author & Journalist* on 50-lb. paper, effecting a saving of 16¼%. That isn't enough for 1945. So we have adopted the new trim size which every old subscriber immediately noticed. This will save an additional 19%. Our columns continue the same width as before, and except for negligible shortening (4 lines), we print as many words as in the standard 7x10 format (to which we shall return when it is possible). We are still publishing much more than in the years preceding 1943, when we adopted 8 pt. for all articles. We know that our readers will bear with us in this necessary adjustment to paper conditions.

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THE AUTHOR & JOURNALIST

May, 1945

WHAT KIND OF NOVEL TO WRITE

... By THOMAS H. UZZELL

*What makes all doctrines plain and clear?
About two hundred pounds a year,
And that which was prov'd true before
Prove false again? Two hundred more.*

—SAMUEL BUTLER.

Among the problems the novelist faces, certainly one of the most important is the reader. Triteness, timeliness, originality itself are in the last analysis determined by readers. All writers, unless they are mumbling to themselves, are writing for an audience. The writer who turns out entertainment novels consistently and repeatedly certainly understands a great deal about his readers and gives them much thought, whether he admits it or not.

The case for the realistic, or serious, novelist and his reader is perhaps not so clear. Such writers are commonly advised by teachers, critics, and editors simply to do the best they can and worry about a market afterwards. I am not sure that such advice is not given because it is delightful to follow; I am not sure that it is even possible to heed such counsel. If the work is genuinely creative, it involves an effort of communication.

The serious writer should also remember that he cannot strive for "the best" without models, and these models are certain, whether he is aware of it or not, to be the novels he has read, perhaps years before, and greatly admired. Most serious novelists begin by imitating, unconsciously, novels read in their youth, and in so doing they tend to imitate subject matter as well as form or treatment so that their first work is dated or trite. They expend themselves on books for readers who no longer exist. The remedy is to direct them to reader interests today, to bring them up-to-date on current literary market trends. They need greater editorial sophistication. A good literary agent or the editor himself, if the writer is fortunate to have access to him, can interpret market values and save him much labor and possibly some disillusionment.

(Editorial help, at times extensive collaborative direction, is given authors who submit manuscripts themselves defective which nevertheless show prom-

ise. Few first novels are published as submitted. The discovery of a new novelist of power means for the publisher money in the bank and drinks all around for his editorial department. This department is generally equipped with smart assistants who can give valuable suggestions.)

Wanting such assistance the novel writer must try to learn something about readers from book reviews, literary trade journals, and teachers. Successful novelists, with very rare exceptions, are poor sources of information. Few are conscious of their own processes and, if they are any good, prefer to talk about inspiration and keep their trade secrets to themselves.

Audiences for novels are organized by commercial necessity and practice. About one-fifth of the total of ten thousand books (eight thousand in war time) published in this country every year are novels. An examination of almost any publisher's catalogue or announcement of his books will reveal the kinds of books he finds he can sell. In the house organ issued by the Putnam Bookstore I find the following classifications of fiction: Christmas Books, Fiction to Please (popular novels), Stories of America, Crime Tales, Humorous Books, Selected Juveniles.

The fiction groupings on this bookstore list may be set forth again and more as the publisher himself actually thinks of them, thus: sentimental or pious treatments of the Christmas theme, preferably illustrated with familiar Biblical scenes, for the hurried holiday season; novels written for entertainment which will give lazy readers with simple minds the thrills of romance, adventure, mystery, with no questions asked or answered; novels by the younger writers whose names you have already heard and whose books you should read whether you really like them or not; books about American schoolroom heroes, biographical, fictional, sterilized and edited to please pious, reactionary school boards; detective stories, the "who-done-it" books which give the reader the thrills of murder without the horror and with a certain puzzle-solving value; books that make you laugh; and finally, books for the kiddies

about magic airplanes, bunnies, and morals. When Putnam's says its juveniles are "selected" it means that they have sold well.

Publishers and bookstores obviously try to give the public what it wants. They are in business. Some of them, however, the best of them, do publish an impressive number of solid books by distinguished authors which they know will not sell well and indeed which may be a loss, and this merely for the satisfaction of backing good books and for the resulting prestige. Publishers on the whole, however, sell more popular entertainment than literary art. Most of them are willing to have their authors dilute the product if to do so will concentrate the dollars although they don't advertise this and won't wine or dine me for saying it. The hero in money-making books can't be too dumb (except in the femme trade books); the heroine can't have too many freckles ("a faint powdering" is the limit); and good in its skirmish with evil must get the breaks. Most important ingredient of all in the commercial recipe is the observance of conventional ways of thinking and acting. This observance in fiction is more important to Americans as a whole than either the truth or happy endings. When the woman said to the driver, "Go slowly, I'm not dressed for an accident," she was admitting that wearing the garments society prescribed for her was more important to her than her life.

Home, heaven, mother: they are still worth millions, and greatest of the three is not home or heaven. Mother worship has had airings in novels in our time, although very few people believe an exposure of it since they don't want to believe it; a revelation of it makes them fidget.

(That woman as mother is still today the chief entertainment-lure in America can be seen by examining the vast flood of womanized narrative poured forth in lower grade novels, in magazine pages, on the screen, and in the air. Millions upon millions are made by dishing out the madonna stories. As just one example, take the novel, "Stella Dallas," a craftily planned pot-boiler which for twenty years has been popular with the mass of women readers. It has been exploited in all the mediums just mentioned, ending up as a radio serial. In this novel the mother, Mrs. Dallas, openly martyrs herself for her child, in the good old-fashioned, tear-jerking manner. The truth is bluntly stated in this pot boiler itself. Mrs. Dallas, after losing one husband, is courted by a man who loves her, and explains her indifference to him thus: "I don't blame you a bit. I'm disgusted myself with the way I act, with the way I feel, or the way I *don't* feel. But don't, please, think it's anything personal. There's no man living could get me really going now. It isn't your fault. It's Lollie's. It's that darned little Lollie's fault. I'm no good for anything any more except be her mother. I'm so crazy about Lollie that she uses up all the emotion I've got, so I'm just sort of dead ashes with everybody else in the world." Later she exclaims: "I simply worship Laurel! I'd die without her." Still later she marries the man she is addressing here to nurse and take care of him. This attitude for older and less educated readers of "Stella Dallas" appears not pathetic or tragic but heroic; for most younger women it is understandable though less heroic.

(How to escape the old tear-jerker formula of sentimentalized mother love which is to be found today in the old form only in radio soap opera and yet exploit the strongest instinct in women is the



"They try anything to get writers in these days!"

most difficult task faced by mass entertainment writers today. It was solved in part by "Gone With The Wind," "A Tree Grows in Brooklyn," "Strange Fruit," and "Green Dolphin Street."

(As evidence that publishers appreciate the powerful appeal made to women readers by the maternally dominating heroine, we find Doubleday, Doran setting forth this allurements in their "Again In October," by Lilian Van Ness in a four-column page advertisement in The New York Times Book Review (Feb. 27, 1944). This announcement tells women readers: "Augusta Freer discovered her mistake—and the way out—only when her son's dependence on a woman opened her eyes to a strange truth. 'Men are afraid,' Phil said to Lynn, the girl he loved. 'They must be upheld. To us you women seem reckless, tough, valiant beyond belief. We take our strength from you.'" No one saw anything wrong with this ad!)

Faith Baldwin, when asked in an interview what were the basic appeals of her very successful serials and novels said: "To the average woman security, home, and family ties mean more than anything else."

"No one has ever lost money," writes H. L. Mencken, "by under-estimating the intelligence of the public." Millions of adult Americans are still illiterate. My newspaper this morning tells about an organization to combat profanity, about widows who pay as high as \$2000 to have pictures of their commonplace husbands printed in fake county histories, and about the parents in a typical American city who ten years ago were told by school doctors that their ten-year-old children needed medical care to have a chance in life and who did nothing about it and now suffer the consequences. The mental age of the average American is about twelve years.

Appalling as these facts are, they are not the half as any worker with population statistics knows. I set them down here as an answer to this question: Why aren't novels better? It is surprising that they

are not worse. Real profits are made in the publishing business by employing highly talented individuals who understand, intuitively in most cases, I believe, the dumb yearnings of dumb people and devise products to please them and keep them dumb and happy. Most books of fiction are written solely to entertain. Where one novel educates or enlarges the mental horizon of the reader, a hundred confirm his prejudices and exploit his ignorance. If novelists as a whole made even a beginning at telling what they know to be true, the book publishing business would collapse overnight. This is the bad news.

The good news is that the past two decades have seen an unusually large number of novels of literary quality top best-seller lists: the best of Lewis, Cather, Hemingway, Buck, Steinbeck, Hatch, and others. This is due in large part to the roles played by the radio, movies, rental libraries, and possibly to book clubs. Before the commercialized expansion of movies and radio, readers seeking low-brow entertainment went to the bookstores and with \$1.35 bought Harold Bell Wright, Gene Stratton Porter, and, a bit later, Zane Grey. Today they go to the movies or turn on their favorite "serial"; if they are still able to read a book, they rent one at three cents a day from the shelves of the local stationery, cigar, or drug store, or they buy a magazine for ten cents.

From these tendencies we may observe two results: one, that the lowest forms of narrative entertainment tend to filter out of books and into these less expensive mediums, thus elevating the grade of books as a whole, and two, that many books which, dependent upon individual purchase, would fail, can be put out profitably when bought cooperatively by rental libraries (numbering around 40,000), and book clubs. The novel, in other words, is entertaining a narrowed field where quality more than ever before is required for admission.

For a best seller a generation ago you needed only a madonna heroine, the Bible story rewritten, Abraham Lincoln fictionalized, a hard-riding Western with both innocence and the money saved for tribal uses, or the heart-rending odyssey of an orphan lad with girlish traits who is good to his foster mother and whose parents turn up—surprise!—in the end in a castle in England. Today for similar success your novel must have, besides certain mass appeal ingredients, distinctive qualities in the writing. With few exceptions, mass appeal novels today find their chief distribution through public and rental libraries and the many kinds of local and national book clubs, and, at a conservative guess, three-fourths of these novels are the more distinguished works of really competent authors. The exceptions here are the super-best sellers, like "Gone With The Wind" or "A Tree Grows In Brooklyn" which are bought in larger numbers as gifts. You will rarely find, I think, the name of a standardized, or typed, entertainment novel (woman's magazine serial, Western, or detective) among the ten or fifteen "best renters."

This mention of the magazine serial, which of course must be considered as a novel, raises the question of its ranking. The magazines, especially those edited for women, today more or less exploit the appeals of the older best sellers mentioned above. These works are nevertheless not what they were. Today they are modernized in externals, peppered with snappy dialogue, and in other ways brightened up for the trade. Most of the novels of the standardized entertainment class on rental and bookstore shelves appeared first as magazine serials. This is

true of the entertainment books both of the pulp and slick variety. They were written with the expectation of magazine publication; in such publication, in fact, their begetters find chief financial reward.

It is safe to say that unless a writer can hit the magazines first, and so gain "name appeal" publicity, he will find that the standard entertainment novel will hardly repay his efforts. Certainly this is true if he is able to do anything better. Remove the names of Kathleen Norris and Temple Bailey from their books in rental and public libraries so that they may compete on even terms with other more solid works and I think you will find that they will suffer a serious loss. Readers of books today, in other words, expect more of a book than ever before.

The writer who wishes to see his name on book covers will be well advised to turn out books not serials, to ignore the science of hokum and espouse seriously the art of good narrative. If you have it in you to be a Norris, Bailey, Baldwin, or Kelland, and you are willing to take the pot and let the honor go, you will be understood, and, I suppose, envied, by most Americans, but, remember that this literary uncle warned you that you'll have trouble grabbing the pot and later the honor!

Confirmed serial writers are generally hopeless as authors of good novels. (The exceptions are rare, J. P. Marquand being one.)

Some of them have come to me in despair after seeing their ambitious books piled up in the bookstores unsold. Their disabilities—conditioned sentimentality, paralyzed expressiveness, harrowing fears of failure—appear at once, and are all but incurable. (Ian Struther, author of the famous war novel, "Mrs. Miniver," tells us how she saved the situation when the original sketches about her heroine in the newspaper became more and more popular. She grew "heartily sick of the woman." Someone offered a prize for the best parody of Mrs. Miniver. Mrs. Struther, under a pen name, won the prize.)

Even when they succeed and produce a good book, it won't sell well; their names are too conspicuously associated with ten-cent magazine fiction. (Burnett's "High Command" was much better than the average historical novel but failed to go far for the reason given.) On the other hand, the author with the habit of writing good books can, if his name is at all known, secure his take from the rich magazine till by listening to a little advice from his agent.

It must now be evident that the prime necessity in deciding what kind of novel to write is to determine your literary level. The question is how good, not how bad, a novel you can succeed with. I do not exclude these who seek fabulous earnings. Such pay through magazine publication is earned by only a dozen or so writers at any given time, but—there is Hollywood! With luck you may sell the rights of a good book to the movies which will in most cases pay more than the magazine and even the magazines may make an offer for serialization "with some judicious cutting" and perhaps editing.

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Woman's Press, 600 Lexington Ave., New York 22, national magazine of the YWCA, is inaugurating a verse department in which poems not exceeding 20 lines will be used. At first, there will be no payment, but Miss Vivian Campbell, editor, hopes later to be able to pay.

IS YOUR STORY WELL-SEASONED?

... By ERNIE PHILLIPS

Many an ordinary dish can be turned into an extraordinarily tasty one by the skilful addition of a bit of seasoning—the expert chef's pinch of this, dash of that, or mere soupçon of something else.

Fiction isn't far removed from the kitchen in this respect, for in the short story, the novel, or the straight article, the proper seasoning of the work by the author can often transform an average piece of material into something that makes the reader smack his lips and call for more.

Let me explain:

Few stories run from beginning to end without fetching in, somewhere, the night. A cut-and-dried phrase is to have the "stars hanging so low you could reach up and touch them."

Well, that's good; in fact, from majestic mountain ridges and peaks over the great Southwest I've actually been fooled into trying to reach up and snatch at least a corner off those stars appearing but arm's reach away. But why stop at just having the stars hanging so low in the sky? Why not add a bit of spice to the moment, give a scrap of scientific reality to your yarn? It's simple. If you have your heroine and hero looking off into the Southwestern sky, why not let them see Venus, the brightest planet of them all? Or if by chance they're gazing dreamily off into the northeastern horizon, have them see Saturn in the constellation Gemini, or, just south of Saturn, catch a peek in the Eastern horizon of Orion's belt which consists of such bright bits of glittering blue as Betelgeuse and Rigel.

Toss such bits of seasoning into your fiction kettle, with all of the skill of the chef concocting an out-of-this-world dish, and you've set your work apart from that of the common ordinary writer. But *don't overdo it!* Remember, it is the elusive flavor that makes the palate-tickling dish: too large a dash would make an unsavory mixture. So, let one named star suffice in a single scene: the others can be left for subsequent star-jeweled nights, or to indicate the passing of time.

But if you name the stars, be sure you name them correctly, and place them correctly in the heavens, for there'll be a crowd of professional and amateur astronomers ready to trip you up. Of course, you won't go far wrong if you mention the Big Dipper and the North Star, but they're just salt and pepper: the real spice is in the lesser known stars or groups.

If your chief character is a worldly soldier-of-fortune, don't keep telling the reader how much he's banged around the globe . . . simply indicate in a brief sentence that he's as much at home along Champs Elysees as he is on the Plaza de la Constitution and the reader'll understand he's been from Paris to Mexico City. Of if you want to show he's been from China to London, just have him familiar with all the girls from Bubbling Well Road to Trafalgar Square. These little tricks give you prestige, make you known as an author with that certain magic touch of reality.

We often read of characters starting or owning or visiting a chicken ranch. But how often do we

hear of the particular breed of poultry that ranch handles? Oh, sure; occasionally a Rhode Island Red or a White Leghorn is mentioned. Why not go deeper and have a character, for instance, grow New Hampshires for their huge brown eggs and cross them with Cornish breeds to improve the meat value? That way you'll really be getting far away from the common and the ordinary; and no common or ordinary character is worth much in a story.

If it's a cactus garden your hero has for a hobby, don't just refer to the plants as cacti. Mention *Sephalocereus senilis*, *Espostoa lanata*, or perhaps *Mamillaria camptotricha* or mayhap a *Notocactus scopia* grafted to a *Cereus Peruvianus* hybrid stock. Whether the reader chances to be directly interested in cacti doesn't matter; the fact is you impress him that you know what you're talking about. Ergo, your characterization is strengthened just that much. And no fiction character gets too much strength!

Comes a time in most stories when some character or other is in quest of food. Now, roast beef, or ham and eggs, or weiners and sauerkraut are common and ordinary, and darned good fuel for human consumption, no fooling. But everybody at some time or other, perhaps several times a week, inhales a cargo of those common but generously nourishing foods. Why bore the reader by having your characters eat the very things he has just finished or knows he will be eating at the next meal? Why not whet up his curiosity by offering something new, or at least different? Scour up a few cook books, hunt out a few not too wildly drawn tid-bits and offer those for the diet of your character. If you throw in a few French names or spice up the meal with a choice Mexican dish or a dash of Chinese fodder, fine. You're at least getting away from the ordinary; you're causing the reader to forget he only took on a poultice of corn bread and turnip greens an hour or two ago—you're suggesting that he might find your character's meal worthy of a trial. And that tall helps.

When you come to dessert, don't let it pass with a wedge of chocolate pie or a cold bread pudding. Do it up brown. Be suggestive; but not too wild! Keep it within reason. A love of "different" dishes shows your character looks for the out-of-the-ordinary run of things. Consider the Gertrude Lawrence special: vanilla ice cream floating in a lake of hot rum with brown sugar and shaved orange rind. Sounds interesting? You bet! Okay! Whip together something frothy like that for your character and see what a difference it will make at meal time in your yarn.

Perhaps your character is a philatelist and has occasion either to be caught playing at his hobby or to be shown in contact with another collector. Don't just palm him off as a stamp collector. Stamp collectors are as common as knocks in old flivvers; make your collector above the average. Have him specializing in airmails of the world and especially fond of his Newfoundland which he has complete. Or have him especially proud of his inverted U. S.

Scott's No. C9-a which doesn't exist but which will sound as if it did if so designated. Or let him specialize in Red Cross stamps of the world, or in stamps picturing locomotives or flowers or shrubs or birds or animals. It is this application which designates your character as a philatelist a step or two above the general run of stamp collectors.

I could go on and on but I think you've caught the idea! Adding spice to your writing isn't writing in the easiest way. Often you'll have to go to the library to study up on places and people and stars

and other things. But all that extra labor is beneficial, and the extra little touches of realism you are able to inject into your story help that story just so much.

In case you still doubt the advisability of spicing up your writing, next time you start reading the better-grade bits of fiction, notice how the shrewd, the crafty, the well-trained and experienced authors use the little tricks I've mentioned. You'll notice a mouth-watering quality to their yarns that is lacking entirely from the stories of the lesser lights.

THESE SENSITIVE WRITERS

... By ED BODIN

In the literary profession there is nothing more tragic than the super-sensitiveness of unestablished authors. There are two kinds of self-conscious genius: the one who carries a chip on his shoulder; the other who is a specialist in self-pity. Both are quick on the trigger of retaliation toward any editorial sniper who sends forth a rejection or adverse appraisal of a manuscript.

"You are a sadist," wrote one of these unfortunates to an editor, not long ago. "You take delight in rejecting manuscripts and making authors suffer. God knows what pain those authors you do buy from must first endure before you accept a story from them. Why do you hate authors? Is it because they make more money than you do?"

What brought forth such a letter? Vanity—and the fact that the editor had rejected five manuscripts submitted by the author who later sold one to a small magazine.

Is it any wonder that editors are adverse to criticizing a story in a rejection letter? They know that many authors are too sensitive to take the truth: they only snap back, sometimes spoiling the day for an editor who has really tried to help.

"I never belittle a book manuscript I reject," reported an editor-reader for a book publishing house, "nor tell the author the truth of its weakness. I merely advise the author that I hope he can place his book elsewhere because it doesn't quite fit our list. I recognize every author as a potential book-buyer. If I hurt the feelings of a super-sensitive one, he will be antagonistic toward my house and never buy a book with our imprint."

Every author must develop an editorial viewpoint, else he will continue to suffer within his shell of self-consciousness. He must learn to forget self entirely and make his story the sole factor of consideration. He must realize, further, that until an author is well known, an editor seldom glances at the name on a manuscript, even if a biography accompanies. If the story proves good, then the editor might consider the author before buying it, just for assurance that the story is not plagiarism.

I have known a super-sensitive author to spend sleepless nights worrying lest an editor take as a personal affront some statement made in a story. In one case, such an author had written a love story in which the young heroine said of an older suitor: "He is too old for me. I could never marry a man who is bald."

After the manuscript had been dispatched, the awful truth dawned on the writer: the editor to whom the story had been sent was a bald-headed guy!

"Good Lord!" he moaned. "That story will never be accepted by Editor X!"

But it was, and the bald-headed editor himself wrote the letter that accompanied the check.

Anxious to read the published version, the author bought a copy of the magazine the first day of release. As he read his yarn, a smile of strange satisfaction ruffled his round face. He knew it! A slight editorial change had been made in one line. The passage now read: "He is too old for me. I could never marry a man with gray hair."

The story was a good story, and an editor has editing privileges. To him, gray hair seemed more a sign of age than a bald head.

Why are young authors so sensitive?

I put this question to a psychologist.

"Perhaps," he said, "it is due to the loneliness of the profession. Authors differ from doctors, lawyers, and actors, because authors work alone. Even artists have their models, and often work with other artists. But the young author can't afford a secretary to whom to dictate his stories. Thus he is more or less by himself, like a man in a cell. Unless he can lose himself in this seclusion, he develops a phobia of persecution or self-pity . . . and remains conscious of his own ego at every movement of his pen or typewriter."

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"The natural writer forgets self and loses himself in his story: it is only the synthetic one who is super-sensitive. This difference between the real and the synthetic is merely a matter of attitude. Visit the synthetic one who has just finished a story, and he will probably say: 'Listen to this story I've just written.' The focus is on the 'Listen to me.' He takes it for granted that you will be interested—for, isn't he a genius? But, drop in on a natural author who has just completed a yarn. He is more likely to say: 'I hope this story will interest you.'

"You see, a real author isn't sure his story is any good until he has had *your* verdict. The synthetic author, on the other hand, is sure his story is good because the verdict has already been given by the 'me.' Thus, the sensitive would-be author writes for himself and is ever conscious of himself, while the real author writes for the other fellow and forgets self."

My observation tells me that the psychologist is right. I've seen real authors early in their careers so lost in their stories that, had you suddenly asked them who they were, they would have had to stop and think before answering.

I recall an instance of this sort some years ago

at the summer home of Arthur J. Burks at Georgetown, Connecticut. It was a hot, breezeless morning. Burks and I were scheduled to play golf that afternoon at the Westport Club with Fred Painton, who later became foreign correspondent for *Reader's Digest*, and who recently died of a heart attack in the Western Pacific. But Burks wanted to finish a 5000 word story before lunch, so he sat at a bridge table under a maple tree in the garden. I sat reading some hundred feet away, in a chair under another tree near the driveway.

Burks, with his back to me, was typing strenuously.

Suddenly a messenger boy appeared, holding a telegram. "Mr. Burks?" he asked.

I pointed a thumb toward Arthur who was still typing. The lad went over and stood beside Burks for a moment. Burks didn't notice him.

Finally, the lad spoke: "Telegram for Mr. Burks!"

Burks jumped in his chair as though a robot bomb had just landed beside him. Bewildered, he turned to the boy, trying to collect his wits. "Burks? Burks?" he said, still confused by having been lost in his story. And then he pointed to the house. "In there," he said, still in a fog.

As the boy turned to go into the house, Burks came out of his reverie. "Wait a minute son—I'm Burks. Give me the telegram."

Another case I recall of an author forgetting self while lost in a story occurred one afternoon when Tom Roan and I called on Steve Fisher at his Riverside Drive apartment.

Steve was glad to see us, but he had several pages of a story to complete before he could visit with us. We sat in the living room while he typed in his den. We could see him working, but our conversation didn't bother him.

Presently a kitten walked in from the kitchen. It was one of Steve's many pets, for he had a way with animals. They loved him. Even white mice would perform for him under his magic power. They would do stunts on a rope, obeying Steve's whispered orders as he leaned down to them and gave them courage.

The kitten paid no attention to Tom and me, but headed for Steve. The little ball of feline fluff jumped on the back of Steve's chair and proceeded to parade from shoulder to shoulder, occasionally sniffing at Steve's left ear.

But Steve didn't notice it—not until he had finished the last page and leaned back in his chair. Then he felt the cat. "Hello, Boots!" he said affectionately. "When did you get here?"

As for Tom Roan, you ought to see that master of Western realism at his typewriter! I watched him one day at his home in Atlantic Highlands, New Jersey.

Tom is a big man, and heavy, well over two hundred pounds. His back was to me, his face looking out toward the Sandy Hook Bay where Captain Kidd used to cavort in pirate days. Suddenly I saw Tom's hands drop from the typewriter, but I knew he was concentrating on something vital to his story. His right hand went to his side and he reached for an imaginary revolver. Then bringing it up in front of him as though aiming at some hated adversary, he pulled the trigger as he roared: "Pow, pow, pow, pow, pow!"

Then his hands went to the typewriter again. Curious as to what he had written, I tiptoed behind him and looked over his shoulder. I could have been a ghost so sure was I that he didn't sense my



"Is it original? How much do you want for it? Do you have a collaborator? Did you bring it to us first?"

presence. I read the words he had just written: "Five times his gun spoke hate—each pow of explosion a note in the dirge of death."

Tom had just killed a man on paper, but the illusion was strong. Tom was experiencing the emotion of the protagonist. No wonder his stories are realistic.

And I have seen George Bruce at his electric typewriter on a hot day, stripped to his waist, with the sweat pouring down his back, and several flies gallivanting on his shoulders. Those flies might have been bumble-bees, so unconscious was George of any disturbance. Once I saw him jump up and look into the mirror, contorting the muscles of his face and neck, then rush back to the typewriter to describe accurately the muscular movements he had just improvised. Is it any wonder George is a master of physical description? Yes, I've even seen him weep as he was writing a bit of pathos or sentiment.

I once saw Frederick Painton throw down a manuscript, just completed, then, after reading it as though it were the work of another author, I heard him say: "This makes me sick: what would it do to an editor? I knew I shouldn't have tried to make a hero out of that punk." He then tore up the manuscript.

Can you imagine a young author tearing up a story? Always there'd be the hope that it might be good enough for somebody, someday. Vanity wouldn't permit viewing of the story as others would see it.

Of women authors who lose self, I think of Phyllis Gordon Demarest who inherits dramatic and author prominence from her mother and father respectively. I have heard her say: "I wish I could be as strong as the heroine in my story," forgetting that her own modesty is a strength of its own. One day writing under an electric fan, she absent-mindedly reached for a wrap, not conscious the cold air was due to the fan instead of natural change in temperature.

When her mother called her attention to reality. Phyllis smiled sheepishly.

Once when Kenneth Littauer, editor of *Collier's*, after reading one of her stories in *Pictorial Review*, asked her to submit a story, she said: "I'm not good enough for *Collier's*." Littauer smiled. "I wish half the authors who send *Collier's* their first stories, felt as you do," he said.

I think the story of Robert Hogan's jump from pulp to slick is an example of what a natural author can accomplish by forgetting self and reaching into the confines of his subconscious.

After writing nearly a hundred full length air-war novels for *G8* and *His Battle Aces* and hundreds of pulp short stories, Bob felt that he wanted to try a smooth short story for the *Saturday Evening Post*. Could he do it? Anyway, he could try—but he didn't have much confidence. His millions of pulp words had caused no superiority complex. Many self-conscious authors would have strutted with so many sales under their hats. But Bob wasn't made that way. A son of a minister, he had been raised with a consciousness of humility.

So he wrote what he hoped was the kind of a story the *Post* might like, and, needing some assurance, took it to a New York agent who sold both pulp and slick. The agent didn't think it was slick enough, doubting Bob's ability to hit smooth paper. Then Bob took the story to one of the big five slick specialists who verified what the first agent had said.

Bob went back to his beautiful home on the shores of Lake Mohawk at Sparta, New Jersey. He had little confidence in his story or himself.

Yet he knew his motive had been noble. He remembered what his father used to do when depressed . . . so Bob did likewise. He got down on his knees and prayed for the ability he knew existed somewhere in that subconscious of his which always urged him to greater craftsmanship. Surely, the longing to write slick stories wasn't based on vanity. It wasn't money or fame that prompted his aspiration. It was a wholesome desire to improve.

When he stood up again, he was refreshed. Something urged him to rewrite that story. The two agents hadn't criticized the plot.

In a few hours the yarn had been revised—an inner Bob Hogan had been lost in a story. Almost automatically an envelope was addressed to the *Saturday Evening Post*.

A week later one of the largest checks he had ever received came back to him, with a request for more stories. Two weeks later another sale was made to the *Post*. Bob Hogan had opened the floodgate to his author-heart, and his name over many stories in slick magazines since shows how large was the reservoir.

Thus we see the difference between sensitivity of human emotions, which is constructive, and sensitiveness of self, which is destructive.

There's not a successful author today who didn't suffer growing pains. But sensitiveness stunts

growth; a sense of humility accelerates it. Only you yourself know whether self-consciousness blinds your vision. You can neither see nor understand nor depict the personalities of your story characters if every one of those characters has a part of you. If you would grow, you must absorb part of the personalities you create who are strong enough to carry you from yourself to them. Reverse action is fatal.

Pride or self-interest in success is not sensitiveness. Neither is impatience. Such things are normal. They create an incentive. But incentive is not enough; there must be perception which enables you to see yourself apart, from a focal point outside your own ego. It is a mild form of schizophrenia—you as a person are a different entity from your author-mind. That author-mind must be able to separate self and vanity from the person, and even to laugh at the person. The true author-mind can even put his own person in a story with excellent, often brutal, delineation.

Therein lies the secret of authorship. Instead of murdering your author-mind by sensitiveness and self consciousness, let your author-mind develop *you*.

The thirst for authorship is an indication that one of your genes is calling for expression. Give it a chance to be free from the stranglehold of self-awareness and the vanity of the mortal. The potentialities are well worth the effort.

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WRITING FOR A LIVING, by Richard Tooker. Foreword by Willard E. Hawkins. Sunland Publishers. Paper, 135 pp. \$1.25.

This is a book written with great feeling and sincerity by a free-lance who lives a writer's independent life ("I can go fishing any time I want to"), but who has found that even a writer's life is full of difficulties and adjustments. Dick Tooker owns five suits of clothes, so that Arizonans will not question his literary success. He comments, "A working man may wear overalls and no one will criticize him for it, but a writer wears overalls and everybody says, 'Why don't he get a job? He's no writer!'"

Working and living habits get many pages of attention. Other chapters deal with various literary forms and with details of professional writing ("The Tyranny of the Trivial.") One chapter grapples with that occupational hazard, "burning out"; the significant title is, "Standing the Gaff."

Not a line in this book bored the sophisticated A. & J. reviewer, though plenty evoked dissent. The reviewer's conclusion was that Richard Tooker has made a definite contribution to the literature of authorship.

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American Girl, 155 E. 44th St., New York 17, is now being edited by Esther Bien, formerly with the Crowell-Collier Publishing Co. Miss Bien is in the market for short articles of interest to girls from 12 to 18, and in action short stories for the same age group, 2500 to 3500 words in length. Payment is made on acceptance at 1 cent a word up.


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THE STUDENT WRITER

CONDUCTED BY WILLARD E. HAWKINS

LXXIII—CRIME FICTION FORMULAS

(2) Deduction with Menace (Continued)

We continue with examples of detective fiction from the pulps in which the attempt is made to step up suspense and dramatic interest by adding the factor of menace to the basic deductive formula.

HITCH-HIKE HOMICIDE. (Norman A. Daniels in *Ten Detective Aces*, January, 1945.)

Bruce Parker has been sentenced to prison as a hit-and-run driver. He claims to have speeded his car to avoid shots fired at him from the roadside, and not to have seen his supposed victim. His own lawyer, Tom Brandon, is satisfied to get him off with a prison sentence.

A shot fired from concealment at Bruce's wife, Vivian, as Detective McKay is taking her home convinces McKay that there is an unsolved angle to the case. He traces a pipe found on the unidentified victim of the hit-run accident to a wealthy man, Dilson. The latter, when questioned by Vivian and McKay at his home, claims he lost the pipe, which must have been picked up by the victim. Vivian notices that Dilson's house is very dusty—believes the man is an imposter planted there to deceive them. Fingerprint investigation reveals that the supposed Dilson is a small grafter, Eddie Carlo. Tracing Carlo to his room, McKay has the drop on him and an accomplice. They are about to confess when Tom Brandon, the lawyer, surprises McKay and disarms him. He admits that he killed Dilson, who had caught him in an embezzlement, and boasts of how he then framed Bruce as the killer. He is about to kill McKay when police burst in. Vivian had become suspicious of Brandon and induced police to follow him. She confesses that she faked the early shot fired at herself in order to get McKay to share her suspicion that her husband had been framed.

Although the initial threat to the life of a sympathetic character in this case is thus explained away as a device of the heroine to secure cooperation from the detective, it gives the story the background of menace. And as the detective's following of clues tends to unmask the plot, the danger to his life from the criminal-at-large becomes actual, culminating in his facing seemingly inevitable death at the climax.

X MARKS THE REDHEAD. (Russell Gray in *Crack Detective*, March, 1944.)

Leah, an actress, is haunted by a dead-white face that appears when she emerges from her dressing room, follows her, appears at her home, even floats into her room despite a locked window. Detective Pyle finds her story difficult to credit. She tells of shooting several bullets from a gun loaned by her brother-in-law, at the terrible face, without result. With a friend, she comes home one night, surprises the man with the terrible face murdering the housekeeper. He escapes. That night, although the house is surrounded by detectives, the face again appears at her window. The uncanny figure is advancing upon her, knife in hand, when Detective Pyle bursts in—shoots it out with the killer. The latter is disclosed to be her brother-in-law, with whose family she lives. He had discovered that Leah was sole heir to a fortune, which his wife would inherit in case of her death. He led up to his intended murder by creating an unknown killer (himself in disguise) who would be blamed. Presumably he killed the housekeeper because she penetrated his disguise. Leah's shooting at the face without effect is explained by his having furnished her a gun loaded with blanks.

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The menace here far overshadows the deduction, although Detective Pyle is credited with saving Leah's life because he suspected that the unknown must be a real person who came in through the door instead of floating through the window, and laid in wait for his arrival.

PARADE OF THE CUTTHROAT CUTIES. (Ken Lewis in *Ten Detective Aces*, January, 1945.)

Wilma is the first of several girls fished from the river with their throats cut. Detective Lieutenant Riley questions Cecil Loos, with whom Wilma had been "going" before her death. Cecil, though indignant at the murder, can furnish no clues. Suspicion falls upon Old Marty, mysterious recluse living near the city dump, who disappeared shortly after the murder series began. Marty's blood-stained coat is found near the river. Riley follows a suspicious-looking character crossing a dyke, is surprised by the latter and disarmed. His opponent proves to be Cecil, who forces him to the edge of an old well to kill him. Cecil admits he killed Wilma because she learned he was a deserter from the navy, then killed the other girls to throw police off the scent, and Old Marty because the latter suspected him. Riley overcomes Cecil and throws him in the well, thus bringing the guilty man to justice.

A menace atmosphere is created by the succession of deaths, indicating a homicidal maniac who will stop at nothing. When he falls into Cecil's hands, the detective's own plight seems desperate. The long explanation, in which the killer tells the story of his crimes to the detective before killing him, is rather typical of such stories. (It was employed in *Hitch-Hike Homicide*, above.) Though it is an awkward and not very convincing device, the reader's interest may be sustained through the explanation by suspense deriving from uncertainty as to whether the detective will escape the seemingly sure death promised by his captor.

THE CASE OF THE UPSIDE-DOWN HOUSE. (F. Orlin Tremaine in *Detective Tales*, March, 1944.)

A wildly fantastic story. Prof. E. Z. Burt, eccentric criminologist, and his alluring assistant, Ellen Parr, investigate a mysterious call from a woman who claims things have turned upside down. A man entered her window upside down, etc. Mysterious and confusing happenings, queer acts on the part of the Professor, and queer things done by the girl at his direction, bring about the solution of a murder mystery involving a tangle between racketeers and Nazi agents. The upside-down hallucination of the woman is explained when Prof. Burt discloses that the Nazi agents had substituted for her spectacles another pair which turned everything upside down.

The deductive features of this story are subordinated to the dangerous and fanciful exploits of the criminologist and his assistant. It is difficult to understand how an editor would pass such an impossible feature as spectacles capable of turning objects upside down—and the author does not make clear what the Nazi agents gained, or hoped to gain, by the substitution.

These examples should make sufficiently clear the methods by which the added factor of menace is introduced into the detective-story formula. While some stories of straight deduction are found in the

pulp magazines, the tendency is toward stories with this added appeal. Other things being equal, a deductive-menace story would probably be accepted in preference to a story of straight deduction.

PRACTICE SUGGESTIONS

1. Find in the pulp detective magazines a number of examples of stories falling into the deduction-with-menace field.

2. Suggest how the menace feature could be eliminated from some of the plots synopsisized to illustrate the deduction-with-menace formula. In your opinion would the stories, thus reduced to straight

deduction, lose or gain in dramatic effectiveness?

3. Turning back to examples given of straight deduction yarns (December, 1944, installment of this series), try to devise methods of introducing the menace feature into the plots there synopsisized. Would the stories thus reconstructed gain or lose in effectiveness?

4. Suggest methods of informing the reader that the hero or others close to him in a detective story are in deadly danger. Try to accomplish the purpose without resorting to the hackneyed method of having some one in concealment take a shot at the hero.

TIPS FOR FARM ARTICLES

By DAVID I. DAY

The farm papers, and newspaper and syndicate outlets for farm yarns, account for about half of my income. Having covered this field for 18 years, I have learned the hard way how to get stories the editors want. I offer here a number of plans which work for me and will work for others.

To begin with, I cover Indiana, Illinois, Michigan, and Kentucky, so I get the state college news releases for all four states. These news releases are all ready for publication, mostly, so do not concern me as a writer. But most colleges have more to announce than the newspapers care for, so there is usually a page or so of "column closers" and the like.

That's where I come in. These tips are just a single sentence, maybe two. But they are leads to many a good story. For example, I learn that a farmer in some county raised 6000 pounds of korean lespedeza seed on a little tract of 17 acres. Immediately, I consult my map to see where the county is and get the name of the county-seat. I mark it on my road map. In time, I will be through there and will look up the story.

However, there's a certain amount of preliminary scouting to do. Before I make the trip I write or telephone the county agricultural agent and, through him, contact the fellow who raised all that seed. Then I read a bulletin on korean lespedeza to refresh my mind, write out a questionnaire so I won't forget any important detail, and I'm ready to go.

Occasionally, my story changes form on me automatically. When I get there I find the farmer has done a lot of things well. So instead of doing an article on "Successful Lespedeza Seed Grower Tells How," I get a story on "Farmer Only 30 Years Old Has Bought and Paid for Three Fine Farms." The lespedeza seed may be relegated to sub-head status but I never waste my questionnaire. I fill it out and include the activity it covers as one of the reasons the farmer was successful.

I note that in a certain county the farmers are growing some crimson clover especially for spring lambs. That strikes me as smart practice and a little unusual. Well, in due course I will find the names and farm locations of the biggest lamb producers following this system, interview about three of them, and in an afternoon make myself perhaps \$20.

The breed publications have been of great help to me, in two ways. First, the editors buy a lot of stuff from me. Second, their publications give me tips for more stories, some in the personal items and others in the advertising paper. I subscribe to a dozen or more, such as *The Shorthorn World*, *The Milking Shorthorn Journal*, *The American Hereford Journal*, *The Hampshire Herdsman*, and so on. On the reading

tables in the offices of county agents, I read others, and often get back copies free. There is not a breed of cattle, hogs, or sheep for which one or more magazines are not published.

I see an item or read an interesting advertisement of some farmer-breeder in my territory. I write a letter, later drop in, usually with two-thirds of the story already secured by mail. Often I write two stories—one on the general farming operations, with the cattle or hogs down in the body of the story; another, written from the pedigreed breeders' angle, for one of the breed publications. Many a time I've written a couple of letters and spent two hours at a farm and cashed in from \$30 to \$50.

One time I found four Indiana neighbors, all with small herds of cattle of the same breed and breeding, using the same bulls, and cooperating as good neighbors should, even to joint advertising of their breeding stock. I liked the idea and got the facts. The article only ran to 400 words or so, but *The Country Gentleman* paid me \$32 for it. And it was worth it.

I had gone along in farm writing for years before it dawned upon me there were out-of-territory possibilities. Funny, but it came to me through reading a laundry journal. A chap named Church was writing Pacific Coast news for a New York publication. It was a little department of its own. Soon I got the idea across that if New England, Florida, or Western readers were curious about what cornbelt farm folk were thinking, the editors should ask me to do the writing. The discovery nets me a considerable sum each year. For example, *The American Cattle Producer*, Denver, is exclusively a ranch proposition. But ranchers sell calves to cornbelters.

That's why you find my true-to-life reports each month in that Denver publication.

After a man has written several hundred farm articles and finds himself interested, as I am, mostly in fine livestock and livestock not so fine, he will gravitate to the livestock yards. He will meet a lot of very successful farmers and feeders; it is easy then to arrange interviews. In time, he will learn more about markets and market forecasting than any livestock farmer will ever know. He's ready then to write market articles.

I've written many of them in my time and still do them—as for *The Southern Stockman* at Memphis. I attend a dozen livestock association consignment sales each year, see the cattle, get acquainted with the breeders. Then I can make all the interview appointments I want. One sale last spring produced six interviews. The six interviews were all written in two days and netted me over \$100.

SYNDICATES

MAY, 1945

Information presented below has been obtained by querying the various syndicates in detail as to their requirements. Many syndicates are supplied by staff writers or other regular sources; these ordinarily cannot be considered as markets. Other syndicates will consider submitted free-lance material. The preference is for features in series; however, spot news, photos, feature articles, short-stories, and serials may be sold individually to syndicates open to such material. The method of remuneration is indicated as far as available. Some material is purchased outright; more often the arrangement is on a basis of royalty or percentage. Occasional syndicates are dilatory and unreliable in handling submissions. The Author & Journalist, of course, can assume no responsibility for the concerns here listed. Contributors are advised to send query or preliminary letter describing material to be offered, before submitting manuscripts or art. Be sure to enclose return postage or (preferably) stamped envelopes.

Acme News Pictures, Inc., 461 8th Ave., New York. (Affiliated with Scripps-Howard Newspapers.) Considers news pictures from free-lances. \$3 up. Acc. Affiliated with NEA.

Adams, (George Matthew) Service, 444 Madison Ave., New York. Syndicates all types of daily and continuing features; cartoons, comic strips. Has regular sources.

American News Features, Inc., 595 5th Ave., New York. Comic strips, feature articles, second rights to serials. Percentage basis.

Aneta Features Service, 50 Rockefeller Plaza, New York 20. (Affiliated with Netherland Indies News Agency.) News features of interest to Netherlands. Own sources.

Anglo News Service, 42 E. 50th St., New York. Regular sources for news features, photographs, variety of columns and fiction. Mostly from regular sources. Royalties. 50%. Louise W. White, Mng. Ed.

AP Features, 50 Rockefeller Plaza, New York. News, women's sports features, comics, fiction (30 chap. serials, 1000 words each), second rights. Rarely buys outside and only on query.

Associated Newspapers, 247 W. 43rd St., New York. (Affiliated with North Am. Newspaper Alliance, Bell Syndicate, and Consolidated News Features.) Not in market for free-lance material.

Authenticated News, Times Bldg., New York. (Affiliated with Central Feature News.) Rotogravure feature pages only. Considers exclusive, up-to-date photos, news pictures. Outright purchase, varying rates. Stephen K. Swift.

Authenticated News Service, Box 326, Hollywood, Calif. Motion picture, radio programs and contests, free-lance. 50% royalty. Query.

Bartlett Service, 637 Pine St., Boulder, Colo. Business features and news, all retail and service trades. Has good openings for exclusive correspondents in Denver, Dallas, Fort Worth, Omaha, San Francisco, and other cities in West and Southwest. Applicant requested to submit samples of work. Percentage basis. M. A. Bartlett, Mng. Ed.

Bell Syndicate, Inc., 247 W. 43d St., New York. (Affiliated with the Associated Newspapers.) Not accepting contributions for the duration.

Bressler Editorial Cartoons, 130 W. 42nd St., New York. Daily editorial cartoons, usually staff prepared; buys occasionally from free-lances. Payment on acceptance according to quality.

Cambridge Associates, Inc., 163 Newbury St., Boston 16. Mass. Business and financial articles from regular sources.

Cartoon Features, 119 W. 57th St., New York. Cartoons; comics; columns; pictorial statistics. Outright purchase, Pub. First and second rights. Free-lance men are regular sources. Submit only cartoons good for serials. K. E. Ettinger.

Casey (Elizabeth) Cooking & Homemaking Schools, 1466 Midway Parkway, St. Paul 4, Minn. Recipes, household hints, beauty aids and child care articles, staff prepared. None purchased.

Central Feature News Service, Times Bldg., New York. Buys exclusive news and human-interest, scientific pictures and illustrated features; inventions, discoveries, oddities. Outright purchase, 30 days.

Central Press Association, 1435 E. 12th St., Cleveland, O. Spot news pictures; feature pictures; brief news feature stories with art. Subsidiary to King Features Syndicate.

Central Press Canadian, 80 King St., Toronto 1, Ont., Canada. News and sport pictures and stories chiefly from regular sources. Pays \$1.50 per photo, on acceptance. F. P. Hotson.

Chapman, Wm. Gerard, 100 W. Monroe St., Chicago, Ill. Fiction by established writers—query first.

Chicago Times Syndicate, 211 W. Wacker Drive, Chicago. Newspaper features; columns; cartoons; panels. All from regular sources at present. No fiction. Royalty, on contract. (Affiliated with Chicago Daily Times.) Russ Stewart, Ed.

Chicago Tribune-New York News Syndicate, 220 E. 42nd St., New York. General features. Buys first rights to serials, short-stories (Blue Ribbon Fiction); feature articles, news features, scientific materials, columns, cartoons, comic strips. Outright purchase. Payment on acceptance.

Collyer's News Bureau, 300 W. Adams St., Chicago. Considers sports features, photos. \$5.00 a column, Acc. Lally Collyer, Gen. Mgr.

Columbia News Service, 60 E. 42nd St., New York. All features staff-written. Picture material wanted—news, semi-news, legs, collegiate roto and collegiate leg series, science, etc. Singles and series. \$2 to \$10 per picture. Stanley F. Silbey.

14

Connecticut News Association, 83 Fairfield Ave., Bridgeport, Conn. News features, market and financial reports, staff prepared or assigned to regular contributors.

Consolidated News Features, Inc., 247 W. 43d St., New York. (Affiliated with North American Newspaper Alliance, Associated Newspapers, Bell Syndicate.) Not in the market for duration. Kathleen Caesar.

Continental Feature Syndicate, P. O. Box 326, Hollywood, Calif. Astrology and kindred subjects, chiefly from regular sources but some free-lance. Query first. Easton West.

Crutcher (Carille) Syndicate, 300 W. Liberty St., Louisville 2, Ky. Newspaper features, strips, columns, panels. Royalty basis.

Cruz News Service, 473 Grand Ave., Leonia, N. J. Historical and political features; considers "The Unknown in History," 600 words. Outright purchase, current rates.

Daily Sports News Service, 820 Park Ave., Brooklyn 6, N. Y. Sports and sport features. Feature articles, sports news features and columns. First and second rights, serials and short stories, varied lengths. Staff and free-lance material. Payment at varying rates on acceptance. 25c reading fee on all Mss.

Dench Business Features, Ho-Ho-Kus, N. J. Need now is for any good post-war sets or series of advertising, selling and industrial production and distribution subjects of widespread appeal. 50-50 basis. Ernest A. Dench.

Devil Dog Syndicate, 820 Park Ave., Brooklyn 6, N. Y. Uses both staff and free-lance material. Sports, motion picture plots, news, shorts, serials, news photos, cartoons, comic strips, serials and short stories, first and second rights. Outright purchase on acceptance, varying rates; also royalty basis. Contributors must enclose 25c handling fee, and stamped envelope for return.

Dominion News Bureau, Ltd., 455 Craig St., W., Montreal, Canada. Represents U. S. syndicates in Canada. Handles limited amount of material from Canada free-lances.

Elliott Service Co., Inc., 217 E. 44th St., New York. Considers news pictures, scientific subjects; photos of auto accidents, fires, industrial and manufacturing plants, safety work, mining. Buys outright for news photo displays—does not syndicate for resale. Material need not be exclusive. \$2 up, payment on acceptance. A. L. Lubaty.

Exclusive Features Syndicate, 900 Statler Bldg., Boston, Mass. Fact stories. Regular and free-lance sources. Nutritional research material. News features and photos. Percentage, by arrangement.

Feature News Service, 229 W. 43rd St., New York. (Affiliated with N. Y. Times.) Uses no outside material. John Van Bibber.

Galloway (Ewing), 420 Lexington Ave., New York. Serves publishers, advertising agencies, with photos of nearly everything on earth excepting purely ephemeral pictures (hot news today, old stuff tomorrow). Buys everything offered that seems to have a profitable outlet. Real test is good photography, plus subject matter with considerable audience. Prefers original negatives. No miniature film. Usual rates, \$5 up; prefers \$10 quality. Will buy one or 1000 at a time.

General Features Syndicate, Inc., 545 5th Ave., New York. Comics, jokes, news features, advertising ideas for syndication; odd true stories. Outright purchase or 50% royalty. Send typewritten duplicate; keep original. Peter Van Thein.

Globe Photos, 536 5th Ave., New York 19. Interested in sets of photographs, continuity form. No single shots. Features should average 10 to 30 photos. First rights. 50% royalties on gross sales, check and statement 20th of the month following sales. L. M. Ufland, Mng. Ed.

Hamilton Features Syndicate, 44 W. 42nd St., New York 18. Articles for veterans on business; columns and cartoons. First rights. Regular sources and free-lance. Royalty and cash on publication. Query first.

Handy Filler Service, Russ Bldg., San Francisco. News and semi-news, all staff-written.

Harris-Ewing Photo News Service, 17 E. 42nd St., New York. News photos. Royalty basis.

Hashkin Service, 316 Eye St., NE, Washington, D. C. All material staff-written.

Heath News Service, 1300 Nat'l Press Bldg., Washington, D. C. Buying nothing now. Only filling specific orders.

Helmi Radio News Service, 2400 California St., Washington, D. C. Radio news having to do with legislation, staff-prepared.

Hollywood Press Syndicate, 6605 Hollywood Blvd., Hollywood, Calif. Supplies newspapers, etc., in all parts of world except United States and Canada. Can use fact adventure, illustrated interviews with prominent persons, news and feature photographs. 50-50 percentage. Jos. B. Polonsky, Mgr.

Holmes Feature Service, 135 Garrison Ave., Jersey City, N. J. Mostly regular sources; buys some from free-lance. Scientific and general feature articles, news features, news photos. Outright purchase or 50% royalties.

Hope, Chester, Features, 345 West 86th St., New York 24. Chiefly Sunday Magazine Section feature articles from regular staff.

Independent Features Syndicate, 342 Madison Ave., New York. Features, news, news photos, from regular sources. Varying rates, outright purchase on acceptance, or percentage basis.

Independent Press Service, 48 W. 48th St., New York 19. (Affiliated with TYP News Syndicate). Feature articles, news features and pictures; cartoons and columns. Information lacking regarding payment. Query.

Intercity News Service, 103 Park Ave., New York 17. Feature articles; news features and pictures; columns. Largely regular sources.

International Labor News Service, 509 Carpenters Bldg., Washington, D. C. Labor news, feature articles from regular sources.

International Religious News Service, Rushsylvania, O. Religious news features, from regular sources. No MSS wanted at present.

Jewish Telegraphic Agency, 106 E. 41st St., New York 17. Staff columnists; buys occasional feature articles of Jewish interest, 1000-2000 words. I. C. Acc. B. Smolar.

Jordan Syndicate, 1210 G St., N.W., Washington, D. C. Considers feature photos for magazines and photo sections. Query on natural color photos. \$3 up, or 50-50 royalties.

Keystone Press Features Service, Ltd., 2 W. 46th St., New York 19. Syndicates comics and news photos only for duration. Percentage basis. Wm. A. Spilo, Mng. Ed.

Keystone View Co., 219 E. 44th St., New York. Material 70% staff-prepared. Considers good quality photos, geographic, scenic, children, home scenes, farm scenes, etc.; common everyday life pictures. Outright purchase or 50-50 percentage basis. E. J. Van Loon.

King Editors Features, 102 Hillier St., East Orange, N. J. Considers articles of interest to retailers generally in series (2 to 12). 800-1500 words each. Royalties.

King Features Syndicate, Inc., 235 E. 45th St., New York. Considers first or second rights to serials, first rights to short stories; feature articles, news features, scientific and specialized material, work of columnists, comic art, cartoons, crossword puzzles. Payment on publication, percentage basis.

Lodger Syndicate, 205-07 S. Juniper St., Philadelphia. General syndicate; columns, women's articles, comics. No serials at present. "Some free-lance when in market." Royalty basis. Comic strips. 50% royalties.

Markay (Frank Jay) Syndicate, 369 Lexington Ave., New York. Feature articles; news features; columns; cartoons; comic strips. Regular sources. Generally 50-50 percentage.

Matz Feature Syndicate, 523 Weiser St., Reading, Pa. Scientific subjects, screen, aviation articles, news pictures, comic strips. Usual rates, Pub. Ralph S. Matz. (Slow reports.)

McClure Newspaper Syndicate, 75 West St., New York. Buys rights to short-stories, 900-1000 words. \$5. Pub. A. P. Waldo. Ed.

McNaught Syndicate, Inc., 60 E. 42nd St., New York 17. Material usually obtained from regular sources, occasionally from free-lance contributors. Considers cartoons, columns, comic strips. Royalty basis. No set rate.

Metropolitan News Service, 83 Fairfield Ave., Bridgeport, Conn. News and features from regular sources.

Millans Newspaper Service, 1775 Davidson Ave., Bronx, N. Y. Editorial cartoons, sports cartoons, and a comic; also, poems, contributed by staff.

Miller Newspaper Syndicate, 1717 So. Layton Blvd., Milwaukee, Wis. Feature articles of American national interest to average newspaper feature readers, 1000-2000. 50-50 royalty, usually averaging 2 cents a word. Does not want fiction; stocked up on cartoons till after the war.

Moore Service, Box 178, North Salem, Ind. Technical trades reports, all specially gathered and analyzed.

Movietone News, 460 W. 54th St., New York. News pictures and news photos, some purchased from free-lance contributors. Outright purchase, \$5 and up, Acc.

National Newspaper Service, Inc., 326 W. Madison St., Chicago. Will consider continuing features that can be run daily year after year; humor preferred. Columns. Comic strips. Percentage basis.

NEA Service, 1200 W. 3rd St., Cleveland, Ohio. Pictures, articles, comics, and columns; staff written and free-lance. Flat rates, outright purchase, Acc.

Newspaper Boys of America, Inc., 222 E. Ohio St., Indianapolis, Ind. Considers circulation promotion ideas. Payment on publication.

Newspaper Features, 308-10 Wm. Oliver Bldg., Atlanta, Ga. Regular sources; not in the market for outside work. J. C. Wilson.

Newspaper Sports Service, 15 Park Row, New York 7. Sports news and sports features; also motion picture plots. Regular and free-lance. Cartoons. Serials, short stories and short-stories, first and second rights. Outright purchase, Acc. Charges reading fee of 50c on each Ms. submitted.

News Story Worldwide, Inc., 11 W. 42nd St., New York 18. An active market for new and original feature material for newspaper publication, to 750 words, with preference for ideas

of 200 to 300 words. No limits on subject-matter. No comic strips, illustrations, or photos. Outright purchase or royalty. Herbert Moore, Pres.; Dixon Stewart, Ed.

New York Herald-Tribune Syndicate, 230 W. 41st St., New York 18. Syndicates Herald-Tribune features; occasionally buys from free-lance. Columns, comics, 50-50 percentage basis.

North American Newspaper Alliance, 247 W. 43d St., New York. News features by wire, some from free-lance contributors. Outright purchase, Pub.

Northwest Syndicate, Inc., 711 St. Helens Ave., Tacoma, Wash. (Affiliated with the Tacoma News Tribune.) Cartoons and comic strips, on royalty basis.

N. Y. Post Syndicate, 75 West St., New York. No free-lance material is purchased.

Our Family Food, 468 Fourth Ave., New York. Good material, all staff-written.

Overseas News Agency, 101 Park Ave., New York 17. News features, articles, columns and cartoons; second rights. Outright purchase, Pub.

Overseas Press, Inc., 11 W. 42nd St., New York 18. Feature articles and news pictures syndicated to U. S. and Canadian magazines of national circulation, from both regular sources and free-lance contributors; first and second rights.

Pan American Press Service, 1210 G St., N.W., Washington, D. C. Photos and features likely to interest Latin America, from regular and free-lance sources. Kodachromes. Royalty, 50% of gross sales.

Pan-Hellenic American Foreign Press Syndicate, 1215-17 Park Row Bldg., New York. Religious service.

Park Row News Service, 280 Broadway, New York. News and features, staff-written. Theodore Kaufman.

Patterson, David S., 1500 3rd Ave., New Brighton, Pa. Editorials and paragraphs self-written. No market.

Paul's Photos, 537 S. Dearborn St., Chicago. Nature and human interest photographs of pictorial value or advertising appeal; photos of new inventions, of children in various activities, children at play, action farm scenes, pictures of special occasions, such as Christmas; strange sights and customs in foreign lands; pictures taken by members of our armed forces in the war. 1/3 commission. Also buys glossy prints, 5x7 or larger, at \$1 and up per print, and Kodachromes.

Phoenix Republic & Gazette Syndicate, P. O. Box 1950, Phoenix, Ariz. Cartoons from own publications; no outside material.

Pictorial Press—Pan America, 1658 Broadway, New York. Pictorial features, either outright purchase or 50% royalty. 6x8 prints preferred.

Pictorial Publishing Co., 19 W. 44th St., New York. Photos, short feature articles, 2000-4000. Picture series of nearly every type. S. A., English, Swiss outlets. Royalty percentage.

Pix, Incorporated, 250 Park Ave., New York 17. Highclass photos, mainly series and sequences, suitable for picture layouts in leading magazines and photo sections; Kodachromes larger than 35 mm. suitable for covers and full page shots. No spot news pictures. Largely from photographers under contract, but some free-lance. State if pictures have been published before. 50-50 royalty, once a month. Leon Daniel.

PM Syndicate, 164 Duane St., New York 13. (Affiliated with the Newspaper PM.) Comics, war maps, photos, news and feature articles. From PM's pages and free-lance. Ind. rates, Pub.

Press Alliance, Inc., 235 E. 45th St., New York. Comic strips, columns, news pictures for Europe only. 50% royalty.

Press Photo Service, Wolverine Hotel, Detroit, Mich. Photos, A-1 technically and in respect to news value, from Michigan only. Outright purchase, \$5 minimum. C. W. McGill, Ed.

Publishers Syndicate, 30 N. La Salle St., Chicago. Considers cartoons, columns, comic strips. Royalties or percentage. Harold H. Anderson, or E. P. Conley.

Register & Tribune Syndicate, Des Moines, Ia. First rights to serials, 36 chapters, 1200-1500 wds. each; comic strips. No single articles. Royalties. Henry P. Martin, Jr.

Religious News Service, 381 4th Ave., New York 16. Daily foreign service covering major religious developments throughout the world; daily domestic service consisting of spot coverage of major activities of religious groups throughout the United States. Week in Religion, interpretive column of the week's most significant news. Features: cartoons, Religious Remarkables; Question Box; Inspirational Editorial; special articles released from time to time, tying up with daily news reports. 1c, Pub.

Russell Service, 254 Fern St., Hartford, Conn. Articles and columns on automobiles and motoring, all staff-prepared.

Schoolst Press Agency, The, 545 5th Ave., New York 17. Kodachromes and carbores for cover use, advertising, greeting cards and other purposes. Regular sources and free-lance photographers. 40% commission. Robert F. Schoolst.

Science Service, Inc., 1719 N St., N. W., Washington 6, D. C. Science feature articles, news photos. Considers some free-lance material. Payment on acceptance. 1c a word average. Watson Davis.

Sports Record Query Syndicate, Box 215, Long Beach, Calif. Sports page material from regular sources only.

Standard Press Assn., 126 Dartmouth Ave., Boston, Mass. Uses all types of syndicate material from free-lance writers. No information on rates.

Star Newspaper Service, 80 King St., W., Toronto 1, Ontario, Canada. (Syndicate department of the Toronto Star.) All types of material with British or Canadian angle, chiefly from regular sources. First rights to serials 30,000 words; short-stories, 1,000 words; news features and pictures. Avoid Americanisms. Royalties, 50%. F. P. Hosson.

Summer's Syndicate, Box 587, Poland, Ohio. Don Summers. Trade magazine field. No new sources desired at present.

Swiftnews, Times Bldg., New York. Illustrated news features; scientific and candid camera series; micrographs; outstanding news features for rotogravure pages. Outright purchase, varying rates. Stephen K. Swift.

Syndicated Press Association, 156 Holiday Ave. N. E., Atlanta, Ga. Oddities; cartoons; considers 2nd rights on small booklets. Mostly royalty.

Thompson Service, 255 Senator Pl., Clifton, Cincinnati, O. Features, cartoons, comic strips, scientific material. 50-50 commission.

Three Lions, 551 5th Ave., New York 17. News pictures and picture-stories from free-lance writers. Outright purchase or 50-50 royalty.

Trans-Canada News Service, 5019 Coalbrook Ave., Montreal, P. Q. Syndicates feature articles either in series or singly. Free-lance contributions welcome. Purchases outright, paying on pub.; or 50-50 royalty basis. No photos invited without querying.

TYP. News Syndicate, 225 W. 113th St., New York. (Affiliated with Calvin's Newspaper Service.) News, mats, features, photos, columns, syndicated articles. No free-lance material. Ted Yates, director.

United Features Syndicate, Inc., 220 E. 42nd St. New York. (Affiliated with United Press.) Considers love serials, occasionally romantic adventure or mystery. 36 installments, 1200-1500 words each. Payment \$150 each. Non-fiction material usually from regular sources; considers distinctive ideas for continuous features, columns, cartoons, comic strips, etc. No separate features. Frances Rule, Fiction Ed.

Universal Trade Press Syndicate, 724 5th Ave., New York 17. News agency covering business papers; inquire for staff vacancies. Outright purchase, percentage 65%-75%. M. S. Blumenthal.

Vitamin News Bureau, 900 Statler Bldg., Boston 16, Mass.

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Watkins Syndicate, Inc., 2738 Merwood Lane, Ardmore, Pa. Serials, first and second rights; comic strips; features by or about personages of international fame; 50-50. Query in advance.

Wide World Photos, Inc., 50 Rockefeller Plaza, New York 20. (Division of Associated Press.) Needs photos in print form. Outright purchase, \$3-\$5.

Woehrlie News Service, 153 Centre St., New York. Local coverage in N. Y. C. for out-of-town newspapers, from regular sources. Alexander J. Woehrlie.

World Newsfeatures, Carle Bldg., Washington 4, D. C. Columns and cartoons, some from free-lancers. 50-50 basis.

The following syndicates report that they are handling no free-lance material: Dudgeon Feature Service, 1236 Maccabees Bldg., Detroit, Mich.; Editor's Press Service, 345 Madison Ave., New York 17; Keyes Advertising Service, Peru, Ind. (Church Page); Miller Service, Ltd., 308-9 McKinnon Bldg., 19 Melinda St., Toronto 1, Canada; National News Features Syndicate, 341 Madison Ave., New York 17; Penn. Features Syndicate, 2417 No. 15th St., Philadelphia 32; S C Syndicate, 314 N. Michigan Ave., Chicago 1; Star Feature Syndicate, P. O. Box 88, Alhambra, Calif.; W. Orton Tewson Syndicate, 162 W. 56th St., New York 19; 20th Century News Syndicate, 2723 Rimpau Bldg., Los Angeles; Vanguard Features Syndicate, 7147 S. Cyril Ave., Chicago 49; Lloyd James Williams Newspaper Syndicate, 990 S. Manhattan Place, Los Angeles 6; W. W. Wells Syndicate, Drawer C, Leonia, N. J.; Western Newspaper Union, 210 S. Desplaines St., Chicago 6; Roger Wood Institute, 172½ S. 18th St., Columbus 5, Ohio; World-over Press, Inc., Wilton, Conn.; National Weekly Newspaper Service, 210 S. Desplaines, Chicago 6.

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LITERARY MARKET TIPS

Invention and Research Magazine, 4 E. 39th St., Kansas City 2, Mo., a new monthly magazine covering all fields of inventive science, is seeking illustrated articles, 100 to 2000 words in length, on the latest developments in fields of science, mechanics, invention, discovery, and achievement. These may be popular or semi-technical for the layman, or technical for the independent inventor and research engineer. "We are especially interested," writes L. A. Chapman, editor, "in articles covering development of new postwar items." Another type of story sought is the "success story" showing how the independent inventor or research engineer developed his idea and how he became established with reliable manufacturers or with a company of his own. A report on manuscripts is promised within two or three weeks, with payment at the rate of 1 cent to 10 cents a word, on acceptance. Jokes pertaining to inventions will be paid for at \$1 to \$5 each, and photos, including captions, at \$5 and up.

Snips, 5707 W. Lake St., Chicago, a trade publication covering the sheet metal, warm air heating, ventilation, and roofing contractors, pays 2 cents a word, up to 500 words, 1 cent a word thereafter (printed word count), for short features of the trade. Features seldom exceed 800 words, and preference is for very brief items, 100 to 300 words, with pictures, which are paid for at the rate of \$2 for small snapshots, \$4 for larger photographs. E. C. Carter, editor, will be glad to send a sample copy of the magazine to any writer seriously interested.

The Beacon, 4934-36 York Road, Philadelphia 41, a weekly with a community circulation of 12,500, is contemplating use of a short-short story, or a serial, in each issue. Love or mystery stories will be considered if they avoid controversial topics and are of a type to be enjoyed by middle-class families. Payment will be made on acceptance at 1 cent to 1½ cents a word. Lewis Bokser, editor, makes the following reservation, however: "On material we print, we reserve the right to offer it for reprint in any other weekly newspaper printed in Philadelphia without further compensation to the author. By-lines will be used. The author may resell the story to any other buyer after we have used it without any allowance to us."

Sports Afield, 1212 Hodgson Bldg., Minneapolis, is now being edited by Ted Kesting, formerly an associate editor of *Country Gentleman*, who is in the market for well-illustrated hunting and fishing stories up to 2000 words. Payment varies from 1 cent to 2 cents a word, sometimes on acceptance, sometimes on publication.

This Month, 247 Park Ave., New York 17, a new pocket-size magazine designed to promote better understanding among the men and women of all nations and a greater knowledge of the problems that underlie their lives and ours, uses both original articles and reprints. Ada Siegel, is indefinite about rates paid. Ralph Pearl, West Coast representative covering the screen and radio field, is located at 1752 N. Whitley Ave., Hollywood.

The Schostal Press Agency, 545 5th Ave., New York 17, handles the work of photographers in various parts of the country for sale to magazines for cover use, also for advertising, greeting cards, and other purposes. Only color photography—kodachromes and carbros—is handled. Commission is 40%, according to Robert F. Schostal.

Pix, Inc., 2550 Park Ave., New York 17, is interested in high-class photographs, mainly series and sequences, suitable for picture layouts in leading magazines and roto sections. "We are also interested in kodachromes larger than 35 mm. suitable for covers and full-page shots," writes Leon Daniel. "No spot news, as we specialize in features and semi-news photographs. Most of our material comes from photographers under contract to Pix, but we also handle photographs by freelancers. Photographs sent us should be unpublished pictures or if they were used before, we should know where. Pix pays 50% of all amounts received, whether photos are used in the United States or abroad. Payment is made once a month, after the customer pays Pix. All photographs which in our opinion have only small sales possibilities are returned immediately."

Tricolor, 1 East 57th St., New York 22, a monthly magazine edited by Bart Keith Winer, uses feature articles dealing with current problems and the current scene; biographies; "profiles"; criticism, paying on publication, "by worth of article—\$75 to \$200." Preferred length is 2000 to 4000 words. Short stories (but no love stories), novelettes, and serials are used; also, photographs. No standard rate is paid for verse. Supplementary rights to material used are not released to the author, but are shared 50-50.

Sir, 103 Park Ave., New York 17, has a new editor—W. W. Scott—who is broadening the appeal of the magazine to include all human interest articles and short fiction, such as are found in digest magazines of general appeal. Rates are 2 cents a word, with fiction being paid for "according to worth."

THE OTHER WAY AROUND

By WILLIAM W. PRATT

If plot appears a trifle short,
The anxious writer will resort
To fancy adjectives, and pad
Like mad.

But if an editor demands
He shorten it, he wrings his hands
And cannot find an excess 'but'
To cut.

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18

Sidney J. Burgoyne & Sons, Allegheny Avenue at 22nd St., Philadelphia 32, is, in ordinary times, in the market for ideas pertaining to greeting cards, as well as verses. "It so happens now, however," Mr. Burgoyne writes, "that with the various restrictions we are confronted with, we have sufficient material to take care of our requirements, because our lines have been cut down considerably. We have no set price for any of this material; it varies with the individual. What we are particularly interested in is material pertaining to Christmas greeting cards."

Woman's World, 489 5th Ave., New York, was a quick casualty. Offices are closed, and superintendent of the building has no information as to whereabouts of the magazine personnel.

Smiles, 215 4th Ave., New York, is a new magazine, using short humor and gags to 1500 words. Ted Hecker is editor.

Complaints continue to come in that *The American Family*, 141 W. Jackson Blvd., Chicago, holds manuscripts overlong, and neglects to reply to letters of inquiry.

The address of David Dubow, who is reported to have bought up the rights of *The War Doctor*, formerly at 41 E. 42nd St., New York, is 860 E. 13th St., Brooklyn, N. Y.

The Wage Earner, 27 School St., Boston, Mass., is offering 1 cent to 3 cents a word for exclusive stories giving sidelights of cooperation between labor and management to the benefit of all concerned. Articles on planning, reconversion, and marketing, are also sought. Pictures used to illustrate are paid for at \$1 each. Editor is Arthur L. Meyerhoff.

The Canadian Writer & Editor, published by the Sentinel Publishing Co., 1117 St. Catherine St. W., Montreal, Canada, is scheduled to make its appearance early in May. It is to be a monthly magazine devoted to covering the newspaper, editorial and general writing field in Canada. Articles of average length will be used pertaining to any of the above fields. Rates will be 1/2 cent a word. J. Cooke is associate editor.

Religious News Service, 381 4th Ave., New York 16, Louis Minsky, managing editor, has openings for correspondents in various cities of the country. "We require coverage of major religious developments and pay for material used at a minimum rate of 1 cent a word. A check is mailed at the end of each month for contributions during that month," writes Mr. Minsky.

Candy Merchandising, 400 W. Madison St., Chicago 6, a quarterly trade publication edited by Edgar P. Mercer, reports that it is overstocked and not in the market for material.

Mary Lou Clements, Greeting Card Division of the Stanley Manufacturing Co., informs that the address for freelance contributions is 804 E. Monument Ave., Dayton, Ohio, instead of 108 Queens Blvd., Forest Hills, L. I., N. Y., as listed in our February Greeting Card List.

Turf & Sport Digest, published by the Montee Publishing Co., Baltimore 12, Md., is a monthly edited by Edgar G. Horn. "We are interested in material covering running-horse racing only, and we are never out of the market for fiction," states Mr. Horn. Articles and fiction both should be from 2000 to 5000 words; serials should contain three installments of from 3000 to 4000 words each. Payment is made on publication at 1 cent a word, \$3 for each photo used with articles.

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Clark R. Gilbert, Superintendent of Kensington Public Schools, Kensington, Kansas, is seeking patriotic material of all kinds, with emphasis on that which has been successfully used in schools from the first grade through college. "I especially want Flag Ceremonies used for special occasions, assemblies, and even stories of daily Flag Raising Ceremonies," writes Mr. Gilbert. "Pictures are also desired, if of first-class quality. Nominal rates will be paid for material; better rates for pictures. Allow six weeks for a report."

World, 19 W. 44th St., New York 18, edited by Lionel White, has suspended publication "due to conditions beyond our control."

The J. T. Murphy Co., 409 W. Rockland St., Philadelphia 20, has dropped most of its lines of greeting cards, concentrating chiefly now on engraved Christmas cards, and such formal cards as mass cards, place cards, sympathy acknowledgments, etc. No verses, sentiments, or ideas are being purchased.

□ □ □

PRIZE CONTESTS

The Mark Twain Association is again holding its international Mark Twain Quotation Contest for the ten quotations, not exceeding 300 words, the contestant considers as Mark Twain's most valuable statements. Each quotation must be followed by name of the book, chapter, and page from which it was taken. The contest closes October 1, 1945. Awards will be made on the following December 2nd. Send all entries to Mrs. Ida Benfrey Judd, 410 Central Park West, New York.

Prentice-Hall and *The Sewanee Review* announce the John Peale Bishop Literary Prize Contest "to encourage excellence in the literary forms in which John Peale Bishop (1892-1944) achieved a fine distinction: the poem, the essay, the short story." Awards are as follows: A prize of \$200 to the author of the best essay treating a Southern topic, under 10,000 words, open to writers from any region of the United States; a prize of \$200 to the author of the best piece of short fiction, under 25,000 words, written by a Southerner; and a prize of \$100 to the author of the best poem, under 300 lines, written by a Southerner. In addition, \$1000 as advance against royalties will be paid to contributors to the John Peale Bishop Memorial Volume if sufficient material meeting the standard of the editor of *The Sewanee Review* should be available for such a book. Contest opened April 1, 1945, will close September 15, 1945. Judges are Allen Tate, editor of *The Sewanee Review*, and Gorham Munson, trade book editor of Prentice-Hall. Mr. Tate will be editor of the John Peale Bishop Memorial Volume. All manuscripts and correspondence should be addressed to the Prentice-Hall-*Sewanee Review* Contest, *The Sewanee Review*, Sewanee, Tenn. Entry forms should be obtained.

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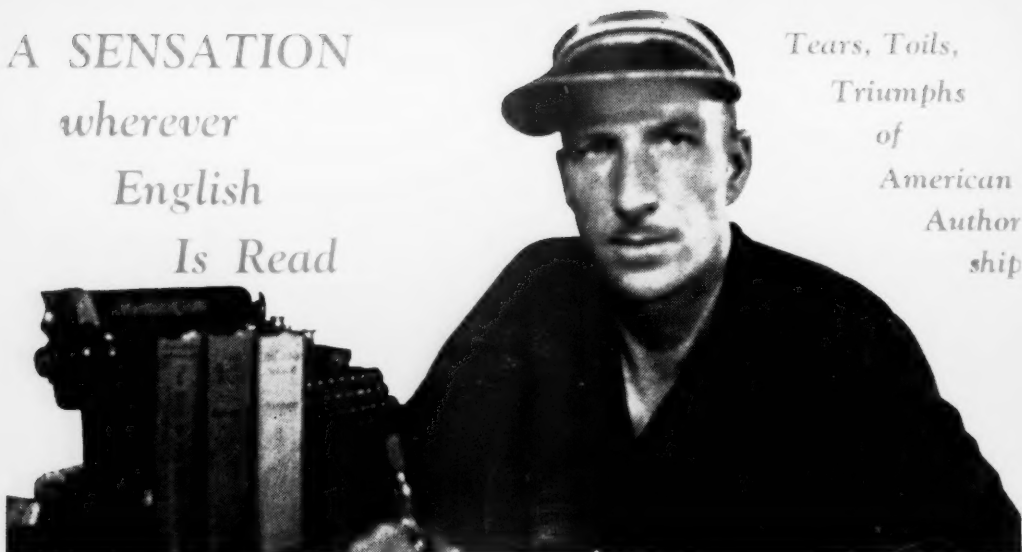
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**RICHARD TOOKER, c/o Sunland Publishers,
Box 148, Phoenix, Ariz.**

Dear Mr. Tooker:

I want your Talent and Field Determination Analysis, together with my copy of WRITING FOR A LIVING. Attached are several of my stories, or articles of various types and a letter outlining my experience and background, stating what I like to read, what I know most about and my hobbies. (Sample chapters of novel may be substituted or included, or letter only if sufficiently detailed.)

Tell me how much and what kind of talent you believe I have, and what fields I should write for, as well as where to find my markets, based on your case histories of the thousands of writers you have helped by correspondence.

Remittance for \$3.98 is enclosed to cover the Analysis and the book. I understand that the book will be sent immediately, but that the Analysis will require more time, as it is a completely personal report consisting of several typed pages, not a mere "filled in" form.

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Charles "Chuck" Marlin (famous western story writer in his nationally syndicated column):

"My friend and colleague, Richard Tooker of Phoenix, has written a book titled WRITING FOR A LIVING. Dick is in his middle forties, with thirty years experience in the WRITING RACKET. The book discusses phases of creative writing which have hitherto been labeled as DYNAMITE. He tells what makes a Creative Writer CREATE, with a masterly understanding which has the writing craft applauding without gloves. WRITING FOR A LIVING is the kind of book that makes every FULL-TIME writer . . . with GUTS . . . say: 'I wish I had written THAT book.' It is a MUST for the Writer, or Aspiring writer, and I can't make a decent review of the book for the READING of it. It has one very plain chapter on SEX, which should result in a ban by some of the Panty Waist Ladies on the fringes of writing, and which should result in it being a BEST SELLER. More power to you, Dick Tooker of Phoenix. . . ."

